

Authorized Edition

guitar
with the real, rock guitar

GUNS N' ROSES

GUITAR/VOCAL

WITH
TABLATURE

APPETITE FOR DESTRUCTION



Introduction by Wolf Marshall
Performance Notes by Andy Aledort



NOTE FOR NOTE
TRANSCRIPTIONS

Faster ♩ = 124

Chord symbols: E, D5, A5, B5

Performance markings: P.M., *cresc.*, *sl.*, *f*, *1/2*, *A.H. Full (15ma)*, *A.H. Full p*, *sl.*, *P*

Handwritten note: A.H. pitch: A

The musical score is written for guitar, consisting of a treble staff and a bass staff. The key signature has one sharp (F#). The tempo is marked 'Faster' with a quarter note equal to 124 beats per minute. The score is divided into three systems. The first system includes a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the melodic and rhythmic development, featuring various dynamics and articulations. The third system concludes the piece with a final melodic phrase and a sustained bass line. Chord symbols E, D5, A5, and B5 are placed above the treble staff. Performance markings such as 'P.M.', 'cresc.', 'sl.', 'f', '1/2', 'A.H. Full (15ma)', 'A.H. Full p', and 'sl.' are used throughout the score. Fingerings are indicated by numbers 1-5 on the strings.

1st Verse

A5

Wel-come to the jun - gle, we got fun 'n' games. _____

Rhy. Fig. 1

P.M.-----| P.M.-----| P.M.---| P.M.-----|

Rhy. Fig. 1A

P.M.---| P.M.-----|

We got ev - 'ry - thing - you want, - hon - ey, we know the names. - We are the peo - ple that - can find - what -

P.M.-| P.M.-----| sl.

P.M.-| P.M.-----| P.M.-| P.M.-----|

ev - er you_ may need... If you got the mon - ey, hon - ey, we got your dis - ease. In the jun -

(end Rhy. Fig. 1)

9 9 7 H 8 9 9 9 7 6 4 9 9 7 H 9 9 9 7 6 4 9 9 7 H 9 9 9 7 9 7 7 5 7 7 5 4 2 7 7 5 H 7 7 5 4 2 7 7 5 H 7 7 5 7 0

Harm. 1

sl. sl. sl.

(end Rhy. Fig. 1A)

Harm. 1

sl. sl. sl.

C C/B C/A C/G D D/C# D/B D/A E5

gle. Wel - come to the jun - gle. Watch it bring you to your sha na na na na na na na na na na

(Ah. Rhy. Fig. 2 (Both gtrs.))

Let ring----- Let ring----- P.M. sl.

5 5 3 7 7 5 9 9 5 6 6 (6) 5 5 3 0

knees, knees... Uh, ah. I wan - na watch you_ bleed.

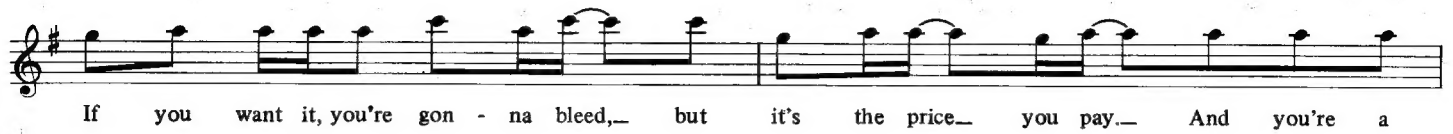
(end Rhy. Fig. 2)

sl. sl.

7 7 5 6 6 (6) 5 5 3 0 7 7 5 6 6 (6) 5 5 3 0 7 5 6 5 3 4

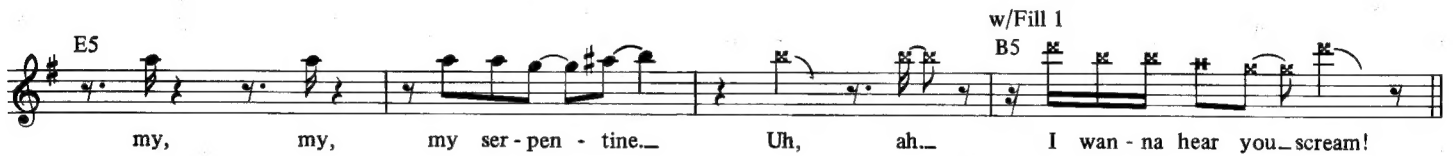
2nd Verse
w/Rhy. Figs. 1 & 1A

A5



w/Rhy. Fig. 2 (1st 5 bars only)

C C/B C/A C/G D D/C# D/B D/A



Guitar solo I (w/ad lib vocals)



8va-----

D5 D#5 E5 D5 sl. P D#5 E5 D5 D#5 E5 D5 D#5 E5 A.H. (15ma) 1 1/2

8va-----

3rd Verse
w/Rhy. Figs. 1 & 1A
A5

Wel - come to the jun - gle, it gets worse here ev - 'ry day. You

learn to live - like an an - i - mal, in the jun - gle where we play. If you got a

E 3 D E D E D E

hun - ger for what you see, you'll take it e - ven - tu' - ly. You can have an - y - thing you want, but you

C C/B C/A C/G D D/C# D/B D/A

bet - ter not take it from me. In the jun - gle, wel - come to the jun - gle. Watch it bring you to your
(Ah, ah.)

E5

sha na na na na na na na na na na na knees, knees... Uh. I'm gon - na watch you bleed.

Gtr. II \diamond D

Gtr. I \diamond G

mf

sl.

$\frac{1}{2}$

Let ring

P

sl.

sl.

D

G

D

D7

And when you're high — you nev - er ev - er want to come down, —

P

sl.

sl.

G^{III}

F

G^{III}

F

G^{III}

F

A

G

steady gliss.

suck down, — suck down, — suck down, —

f

sl.

E

Yeah! ————— Now!

sl.

sl.

sl.

sl.

sl.

sl.

P.M. — — — P.M.

P.M. — — — P.M.

P.M. — — — P.M.

P.M. — — — P.M.

Guitar solo II

④2fr. C#5 E B5 A5^{II} B5 A5^{II} B5 A5^{II} B5 C5 C#5

Full 1/2 (15ma) A.H. 1/2 Full 1/2 Full P 1/2

Full 1/2 A.H. 1/2 Full 1/2 Full P 1/2

sl. A.H. pitch: E[♯]

④2fr. C#5 E B5 A5^{II} B5 ⑥3fr. A5^{II} G^{1/2} E5 ⑥4fr,5fr. G# A B5

Full P sl. sl. 1/2 1/2

Full P sl. 1/2 1/2

sl. H

⑥3fr. A5^{II} G E5 w/Rhy. Fill 1

P.M. Full Full Full Full Full Full P sl. 1/2...

Full Full Full Full Full P sl. 1/2...

P sl. sl. sl.

F#5 E5 F#5 E5 F#5 E5 F#5

1/2 1/2 1/2 1/2 1/2

(6) 4 4 (4) 2 4 0 2 (2)

Rhy. Fill 1 (E5)

1/2 1/2 B5

1/2 1/2

(2) 9 7 7 9 9 (9) 9 7 4 4 (4) 4 4 4 4 (4) 4 4 4 4 7

(2) 9 7 7 9 0 7 (9) 7 7 0 3 3 0 (2) 2 2 2 2 2 (2) 2 2 2 2 2

sl.

Gtr. I

sl. N.C.

steady gliss. (w/slide & echo) sl.

15ma-

past

* (34)

Gtr. II

Harm: (15ma)

*Fret equivalent if fretboard continued past 22nd fret.

Harm.

3 3 (3)

1 2 (12)

Gtr. I

15ma-

sl. sl. sl. sl. sl. sl. steady gliss.

fretboard-

(34) sl. (34) (34) sl. (30) sl. (28) (20) (26) 24 19

Gtr. II

sl. sl. 1/2 P H sl. 1/2

3 12 12 10 sl.

H

Gtr. III

Harm: (8va)

rake

Harm.

P.M.

7 7 7 7 6 6 6 5 5 5 4 4 3 3 2 2

7 7 7 7 6 6 6 5 5 5 4 4 3 3 2 2

Gtrs. I & II cont. ad lib slide riffs

Gtr. III

P.M.

7 7 7 7 6 6 6 5 5 5 4 4 3 3 2 2

5 5 5 5 4 4 4 3 3 3 2 2 1 1 0 0

7 7 7 7 6 6 6 5 5 5 4 4 3 3 2 2

w/Rhy. Fig. 3 (3 times)

You know where you are? You're in the jun - gle, ba - by! You're gon - na

Rhy. Fig. 3-----

P.M.-----

6 6 6 6 5 5 5 4 4 4 3 3 2 2 1 1
7 7 7 7 6 6 6 5 5 5 4 4 3 3 2 2

steady gliss. F#5 F5 F#5 G5 (type 2) A5 G#5 A5 Bb5 P E w/Rhy. Fig. 2 (1st 4 bars only) (3 times)
C C/B C/A C/G

die! In the jun - gle. Wel-come to the jun -
(Ah, _____)

D D/C# D/B D/A E5

gle. Watch it bring you to your sha na na na na na na na na na knees, knees... In the jun -
ah.) C C/B C/A C/G D D/C# D/B D/A E5

gle. Wel-come to the jun - gle. Feel my, oh, my, my, -
(Ah, _____) ah.) C C/B C/A C/G D D/C# D/B D/A E5

my ser - pen - tine... Jun - gle. Wel-come to the jun - gle. Watch it bring you to your
(Ah, _____) ah.) C C/B C/A C/G D D/C# D/B D/A

E5 w/Rhy. Fig. 2 (1st 2 bars only)
C C/B C/A C/G

sha na na na na na na na na na na knees, knees... Down in the jun - gle. Wel-come to the jun -
(Ah, _____)

D D/C# D/B D/A E5 D5 Bb5 A5 G5 E5 A G E E7#9

gle. Watch it bring you to your... It's gon-na bring you down! Huh!
ah.) (Both gtrs.)

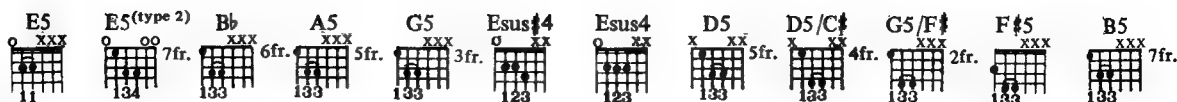
(Both gtrs.)

9 7 8 7 5 6 4 1 3 3 3 3 3 3 3 3
9 7 8 7 5 6 4 1 3 3 3 3 3 3 3 3
7 5 8 7 5 6 4 1 3 3 3 3 3 3 3 3

*Slowly detune low E string.

IT'S SO EASY

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin, Duff "Rose" McKagan,
Steven Adler and West Arkeen



Tune down 1/2 step:

⑥ = E \flat ③ = G \flat

⑤ = A \flat ② = B \flat

④ = D \flat ① = E \flat

Moderately fast $\text{♩} = 152$

Intro

Rhy. Fig. 1

w/Rhy. Fig. 1 (2 1/2 times)

⑧ open

E E5

(end Rhy. Fig. 1)

Intro

Rhy. Fig. 1

mf

f

H H H H H H H H

P.M.-----

T 12 12 12 12

A 12 12 12 12

B 12 12 12 12

H H H H H H H H

⑧ open

E E5(type 2)

1st, 2nd, 3rd Verses

w/Rhy. Fig. 2A 1st & 2nd times

w/Rhy. Fig. 2B 3rd time

Rhy. Fig. 2

B \flat 5 A5 G5 (E) E5

(end Rhy. Fig. 2) w/Rhy. Fig. 2 (3 times)

B \flat 5 A5 G5 (E) E5

1. I see your sis - ter in her Sun - day dress... She's out to please, she pouts...

2.3. See additional lyrics

B \flat 5 A5 G5 (E) E5 B \flat 5 A5 G5 (E) E5

her best... She's out to take, no need to try... She's read - y to make...

Rhy. Fig. 2A

Play 4 times

sl. *sl. P*

sl. *sl. P*

Rhy. Fig. 2B

Play 4 times

1/2 1/2

H H

w/Rhy. Fig. 5A
D5 D5/C# D5 G5 G5/F# E5 E5 (type 2) (end Rhy. Fig. 5) D5 D5/C# D5 G5 G5/F# E5

Rhy. Fig. 5

I see you stand-in' there. You think you're_ so

D5 D5/C# D5 G5 G5/F# E5 D5 D5/C# D5 G5 G5/F# E5

cool. Guitar solo

Why don't you_ just fuck off?_

w/Rhy. Fig. 2 (4 times)
Bb5 A5 G5 (E) E5 Bb5 A5 G5 (E) E5

8va

3. Ya get

Bb A5 G5 (E) (E5) Bb5 A5 G5 (E) E5

D.S. (take 2nd ending) al Coda

3. Ya get

Coda w/Rhy. Fig. 4 (2 times)
F#5 G5 B5 A5

come with_ me. Don't ask_ me where_ 'cause I don't_ know_ I'll_

F#5 G5 B5 A5

try_ to_ please_ you. I ain't got_ no mon-ey but it goes_ to show_

Rhy. Fig. 5A

Play 4 times

Outro solo
w/Rhy. Fig 2 (8 times)

Bb5 A5 G5 (E) E5 Bb5 A5 G5 (E) E5

It's so eas - y. So fuck - in' eas - y.

Full sl. Full Full Full

rake rake slow bend Full

15 12 10 10 (10) (10) 2 (2) 3 0 2 (2) 0 2 2 (2) 2 5 (5)

sl.

Bb5 A5 G5 (E) E5 Bb5 A5 G5 (E) E5

It's so eas - y. So damn eas - y.

Full (8va) Full Full 1/2 1/2 1/2

slow bend Full A.H. Full P.M.

(5) 3 (3) 5 9 0 5 7 5 5 7 7 (7) 7 7 5 7

Bb5 A5 G5 (E) E5 Bb5 A5 G5 (E)

It's so eas - y!

Full 1/2 Full Full

sl. P P sl. P.M. P 1/2 1/2 Full Full

7 8 7 5 7 5 7 9 7 9 7 9 (7) 9 9 9 7 9 9 14 12 15 14 12

sl. P P sl.

E5 Bb5 A5 G5 (E) E5

So fuck - in' eas - y! It's so eas - y.

Full Full Full Full Full Full

Full P H P P P Full Full P.M. Full

14 15 12 14 (14) 12 12 15 14 15 14 12 14 12 14 (14) 14 14 14 13 14 13 14 12

Bb5 A5 G5 (E) E5 N.C. E5

Oh! So — eas — y.

1/2 P sl. sl. sl. sl. 1/2

1/2 P 14 (14) 12 14 12 14 12 12 8 7 7 5 (5) 9 (17) 8 7 5 7 6 5 3 8

sl. sl. sl. sl. sl. sl. sl. 1/2

D5 E5 N.C. E5 D5 E5

It's so — eas — y. So fuck - in' eas — y.

1/2 P.M. P.M. P.M. 1/2 P.M. P.M. P.M.

8 8 7 9 8 9 7 5 0 7 8 7 5 7 6 5 3 0 (0) 9 9 7 9 8 9 7 5 0 7

(0) 7 7 7 5 0 7 8 7 5 7 6 5 3 0 (0) 7 7 7 5 0 7

sl. 1/2

N.C. E5 D5 E5 N.C. E5

It's so — eas — y. Yeah! —

1/2 sl. 1/2 P.M. P.M. P.M. 1/2

8 7 5 7 6 5 3 0 (0) 9 9 7 9 8 9 7 5 0 7 8 7 5 7 6 5 3 0 (2) (2) (0)

sl. 1/2

Additional Lyrics

2. Cars are crashin' every night.
I drink 'n' drive, everything's in sight.
I make the fire, but I miss the firefight.
I hit the bull's-eye every night. (To Chorus)
3. Ya get nothin' for nothin', if that's what ya do.
Turn around bitch, I got a use for you.
Besides, you ain't got nothin' better to do,
And I'm bored. (To Chorus)

NIGHTRAIN

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin, Duff "Rose" McKagan
and Steven Adler



Tune down 1/2 step:

⑥ = E♭ ③ = G♭
③ = A♭ ② = B♭
④ = D♭ ① = E♭

Fast Rock ♩ = 148

Intro

(Cowbell and high hat)

A5

Gtr. I

A7

D/A

C/A

Rhy. Fig. 1

First system of guitar notation. Treble clef, 4/4 time. Notes include A5, D/A, C/A, and A7. Dynamics: *f*, *sl.*, *P*. Fingering: (3), (3), 2, 0, 7, 5, 5, (5), (5), 5.

Gtr. II

Rhy. Fig. 1A

P.M.

Second system of guitar notation. Treble clef, 4/4 time. Notes include Gtr. II, Rhy. Fig. 1A, and A7. Dynamics: *f*. Fingering: 8, (8), 8, 7, 7, 5, (5), 5, 7, (7), 7, 7, 7, 5, (5), 5.

G

F

G

Gsus4 G Gsus4 G

A5

G5

A5

A7

Third system of guitar notation. Treble clef, 4/4 time. Notes include G, F, G, Gsus4, G, Gsus4, G, A5, G5, A5, A7. Dynamics: *Load -*.

(end Rhy. Fig. 1)

Fourth system of guitar notation. Treble clef, 4/4 time. Notes include (end Rhy. Fig. 1). Dynamics: *sl.*, *sl.*, *sl.*. Fingering: (6), 5, 3, 3, 1, (1), 3, (3), 3, 1, 0, 1, 0, 2, 0, 2, (2), (2), 0.

(end Rhy. Fig. 1A)

Fifth system of guitar notation. Treble clef, 4/4 time. Notes include (end Rhy. Fig. 1A). Dynamics: *sl.*. Fingering: (5), 5, 3, 3, 1, (1), 3, (3), 3, 3, 3, 3, 3, 3, 4, 2, 0, 2, (2), (2), 0, 2, H, 3, 0, H, 7.

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w/Rhy. Fig. 1 & 1A

D/A C/A G F G

ed like a freight train, fly - in' like an aer - o - plane, feel -

Gsus4 G Gsus4 G A5 G5 A5 Gtr. I A5v

in' like a space brain one more time to - night. Look out! 1. Well, I'm a

(Gtr. I)

(Gtr. II)

1st Verse

Rhy. Fig. 2

(end Rhy. Fig. 2)

west coast strut - tin'. one bad moth - er, got a rat - tle - snake suit - case un - der my arm. Said I'm a

Rhy. Fig. 2A

1/2

P.M.---1 P.M.---1 P.M.-----1 P.M. P.M.-----1

w/Rhy. Fig. 2

mean ma - chine, been drink - in' gas - o - line, an' hon - ey, you can make my mo - tor hum. 2. Well, I got

(end Rhy. Fig. 2A)

1/2

P.M.---1 P.M.---1 P.M.---1 P.M. Full

2nd, 3rd Verses
w/Rhy. Fig. 2 & 2A
(A5v)

one chance left in a nine live cat. I got a, a dog - eat - dog sly smile. 3. Wake up late, hon - ey, put on your clothes and take your cred - it card to the

liq - uor I got a Mol - o - tov cock - tail with a match to go... I smoke my cig - a - rette with style. —
store... Well, that's one for you and two for me by to - night...

D5 1.

P.M.

— And I can tell you hon - ey, you can make my mon - ey to - night...

w/Fill 1 N.C. A5

sl. sl. sl. sl. sl. sl.

I been load - ed like a freight train, —

2.

w/Rhy. Fig. 1 & 1A A7 D/A C/A

Gtr. I Gtr. II

sl. sl.

Fill 1 (Gtr. I)

P sl. P P sl. P

A.H. (8va) 2½

A.H. A.H. 2½ slow release

fly - in' like an aer - o - plane, — feel -

Gsus4 G Gsus4 G A5 G5 P.M. E5 G5(type 2) A5

in' like a space brain one more time to - night. — I'm on the

*Both gtrs.: substitute for last eighth note of Rhy. Fig. 1 & 1A

Chorus

night - train. Bot-toms up. I'm on the night - train. Fill my cup. I'm on the

Rhy. Fig. 3 (both gtrs.)

$\frac{1}{4}$ $\frac{1}{4}$

$\frac{1}{4}$ $\frac{1}{4}$

(2) 0 3 0 3 0 0

[illegible]

w/Rhy. Fig 3

The musical score is arranged in four systems. The first system shows the vocal melody starting with the lyrics "night - train, I love that stuff.— I'm on the night - train,— and I can nev-er get e-nough. I'm on the". The second system continues the vocal melody with "night - train, nev - er to— re - turn. _____ No!". The third system features a guitar solo for Gtr. I, marked with a "pick slide" instruction, and a guitar accompaniment for Gtr. II. The fourth system shows the bass line with fret numbers (2, 2, 0, 0, 3, 0, 3, 0, 3, 0, 0) and a final guitar solo for Gtr. I. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings.

night - train, I love that stuff.— I'm on the night - train,— and I can nev-er get e-nough. I'm on the

night - train, nev - er to— re - turn. _____ No!

pick slide

B5 A5^v B

24

D5 C5 A5

Gtr II P.M.

Load - ed like a freight_ train, —

w/Slide—
slow steady gliss.

P.M.

sl.

F5 G5

fly - in' like an aer - o - plane, — speed-

P.M.

sl.

A5 C5

in' like a space brain, one more time to - night. —

P.M.

A.H. (8va)

slow bend

1½

1½

E G A5 Chorus (cont. below)

I'm on the night - train, and I'm look-in' for some. — I'm on the

Rhy. Fig. 4 (Gtr. II)

F5

night - train, _____ so's I can leave this slum... I'm on the night - train, and I'm

G

(1) 1 3 2 3 2 0 1 (1) 1 3 2 3 2 0 3 (3) 3 3 2 3 2 0 3

read - y to crash_ and burn. _____

A5

Gtr. I

Full

slow bend

Full

P.M.-----

Full

Full

Full

P.M.

(end Rhy. Fig. 4)

3 (3) 5 5 3 5 5 (5) 3 5 5 3 0 2

(3) 3 3 2 3 2 3 (2) 2 2 3 2 3 2 (2) 2 2 3 2 3 2 3

Chorus/ Outro
 (*Vocal ad lib till end)
 w/Rhy. Fig. 4 (till end)

1½

F5

A.H. (8va)

1½

G

P.M.-----

1½

A.H.

P.M.---

1½

(2) 2 2 2 2 2 (2) 2 (2) 2 2 2 2 (2) 2 5 5 4

*See additional lyrics

A.H. pitch: G

The musical score consists of six systems, each with a treble staff and a bass staff.

System 1: Treble staff has notes with slurs and markings like *sl.*, *P.M.*, *w/Wah wah on as filter*, *A5*, *1½*, *P*, and *Full*. Bass staff has fret numbers: (4), 4, 4, 4, 4, 7, (7), 7, 7, 5, 5, 9, (9), 9, 9, 12, 11, 12, 9, 12, 10, 12, (12), 7.

System 2: Treble staff has notes with slurs and markings like *Full*, *F5*, *Full*, *G*, and *Full*. Bass staff has fret numbers: (7), 7, 7, 5, (8), 7, (7), 7, 7, 5, (8), 8, (8), 8, 7.

System 3: Treble staff has notes with slurs and markings like *A.H. Full (15ma)*, *Full*, *P*, *A.H.*, *Full*, *Full*, *sl.*, and *A.H. 1/2*. Bass staff has fret numbers: (7), 7, 7, 5, (5), 5, 8, 5, 7, (7), 5, (7), 5, 7, 6, 5, 3, 5, 3, 5, 5, 3, 5, (5), 7.

System 4: Treble staff has notes with slurs and markings like *Full*, *F5*, *Full*, *Full*, *Full*, *1½*, *3*, and *G*. Bass staff has fret numbers: (7), 7, 7, 7, 5, (8), 5, 8, (8), 8, 6, 5, 10, (10), 8, 10.

System 5: Treble staff has notes with slurs and markings like *Full*, *Full*, *Full*, *Full*, *Full*, *A5*, *H P P*, *H P*, *Full*, and *Full*. Bass staff has fret numbers: 10, 10, 10, 8, 13, (13), 13, 12, 13, 12, 13, 12, 10, 12, 12, 10, 12, 10, 10, 12, 12, 10, 12.

System 6: Treble staff has notes with slurs and markings like *1/2*, *Full*, *F5*, *H P P*, *Full*, and *P.M.*. Bass staff has fret numbers: 12, 10, 12, 12, 12, 10, 10, 8, 10, (10), 8, 3, 5, 5, 5, (5), 3, 5, 5, 3, 5, 8, (8), 7, 10, 9, 10, 9, 7, 10, 9.

OUT TA GET ME

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin, Duff "Rose" McKagan
and Steven Adler

Tune down 1/2 step:
 ⑥ = E \flat ③ = G \flat
 ⑤ = A \flat ② = B \flat
 ④ = D \flat ① = E \flat

Chord Diagrams:
 C5 (3fr.), B \flat 5 (3fr.), G5 (2fr.), A5 (11), B5 (133), B \flat 5/C (111), G5 (type 2) (133), F5/G (111), D5 (133), E5 (11)

Tempo: Moderately fast ♩ = 140

Intro: Gtr. I, f, G5 B \flat 5 G5 Rhy. Fig. 1, F5 G5, C5, B \flat 5 G5 B \flat 5 G5 w/Rhy. Fig. 1 (Gtr. I) (end Rhy. Fig. 1), F5 G5, C5 B \flat 5, G5 Gtr. II, 8va - Full

Verse 1 & 2:
 1. Been hid - in' out — and — lay - in' low. —
 2. Some-times it's eas - y to for - get where you're go - in', It's noth - ing new — to me. —
 some-times it's hard - er to leave. —

Chorus: P.M. — 4

Technical Notes:
 *Bend top note only.
 *Bend both notes.

w/Rhy. Fig. 3 (first 3 bars only)

B \flat 5 G5

Well, you can al - ways find a place to go, —
And ev - 'ry time you think you know just what you're do - in',

P.M.-----4 P.M.-----4 P.M.-----4

C5 B5 C5 C \sharp 5 D

if you can keep your san - i - ty. — They break down the doors — and they
that's when your trou - bles ex - ceed. — They push me in a cor - ner just to

(Both gtrs.)

P.M.-----4 sl. P.M. P.M.-----4 P.M.-----4

C5 B \flat 5/C C5 B \flat 5/C

rape my rights — but (they — won't touch me). — Just
get me to fight — but (they — won't touch me). — They

P.M.-----4 P P P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

D C5 B \flat 5/C C5 B \flat 5/C

scream and yell — and fight all night. — (You — can't tell me). —
preach and yell — and fight all night. — (You — can't tell me). —
Rhy. Fig. 2 (end Rhy. Fig. 2)

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4 P P P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

F5/G G5 F5/G G5 (type 2) Bb5 B5 C5 Bb5/C C5 Bb5/C C5

8va-Full

Full 1/2 P Full P Full

18 18 15 18 (18) 15 18 17 (17) 15 15 18 15 18 15 (18) 18 18 17 15 18

Bb5/C C5 Bb5/C G5 (type 2) F5/G G5 (type 2) F5/G G5 (type 2) Bb5 B5 C5

8va-

Full P Full Full Full P Full P Full P Full

slow bend

17 18 17 (17) 15 15 17 (17) 15 18 17 15 17 17 (17) 15 17 15 18 0 15 17 15

Bb5/C C5 Bb5/C C5 D5 P.M.

8va-

Full sl. Full *1/2 Full 1/2 Full

hold bend hold bend hold bend

(15) 15 15 15 18 18 (18) 18 (18) 17 (17) 18 18 18 17 15 17 17

*Bend top note only.

E5 G5 A5 Rhy. Fig. 3 G5 A5 D5 C5 A5 C5 A5 (end Rhy. Fig. 3)

8va-

1/2 Full 1/2 Full sl. 1/2 1/2 1/2 1/2 Full Full P

hold bend

17 17 17 17 19 17 19 19 15 15 15 15 15 (15) 13

w/Rhy. Fig. 3 (2 1/2 times)

loco Full G5 A5 D5 8va-Full C5 A5 C5 A5 G5 A5 D5 loco C5 A5 C5 A5

Full P.M. Full Full Full Full P Full Full P P.M.-----1

15 15 13 15 13 14 12 15 15 15 12 15 (15) 15 (15) 13 13 13 14 12 14 12 12 12 14 12 12 12 10 12

G5 A5 D5 C5 A5 C5 A5 G5 A5

But I did - n't buy that fifth of whis - key that you gave me, so I'd be quick to dis - a - gree.

D5 C5 G5^(type 2) F5 G5^(type 2) Chorus

w/Rhy. Fig. 1 (3½ times)

F5 G5 C5 Bb5 G5 Bb5 G5 F5 G5

They're out ta get me! They won't catch me!

C5 Bb5 G5 Bb5 G5 F5 G5 C5 Bb5 G5 Bb5 G5 F5 G5

I'm fuck - in' in - no - cent! They won't break me!

C5 Bb5 *w/Rhy. Fig. 1 (3½ times) G5 F5 G5 C5 Bb5 G5 Bb5 G5

They're out ta get me! They won't

1/4 1/2 Full 1/4 1/2 Full

12 (12) 12 10 12 17 17 15 15 12

*1st time only, 1st note of figure is played, not tied.

F5 G5 C5 Bb5 G5 Bb5 G5 F5 G5 C5 Bb5 G5 Bb5 G5

catch me! 'Cause I'm in - no - cent! So you can

1/4 1/2 Full 1/4 1/2 Full 1/4 1/2 Full

(12) 12 10 12 17 17 15 15 12 (12) 12 10 12 17 17 15 15 12

F5 G5 C5 Bb5 G5^(type 2)

suck me! Take that one to heart!

1/4 1/2 Full 1/4 1/2 Full

(12) 12 10 12 17 17 15 12 (12) (12) (12)

**Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin', Duff "Rose" McKagan
and Steven Adler**

36

1st, 2nd Verses

N.C. (E5)

(A5)

(E5)

1. I get up a-round sev-en, get out-ta bed a-round nine. And

2. See additional lyrics
(Both gtrs.)
Rhy. Fig. 3

I don't wor-ry a-bout noth-in', no,'cause wor-ry-in's a waste of my time.

(end Rhy. Fig. 3)

Chorus

G F G C B \flat C D C D

We been danc-in' with Mis-ter Brown-stone. He's been knock-in'.

Rhy. Fig. 4 (end Rhy. Fig. 4)

N.C. N.C. (E5)

He won't leave me a-lone! No, no, no. He won't leave me a-lone.

2nd time to Coda I;
3rd time to Coda II

Bridge

B5 A5 B5 A5 G5 A5

I used to do a lit - tle but a lit - tle would-n't do and so the lit - tle got more and more... I

P.M.----4 P.M.--4

B5 A5 B5 1. A5 G5 A5

just keep try - in' to get__ a lit - tle bet - ter, said a lit - tle bet - ter than be - fore.____ I

P.M.---4 P.M.---4

2. 1st time D.S. al Coda I % 2nd time D.S. al Coda II %

A5 G5 A5

lit - tle bet - ter than be - fore.____

P

Coda I

Guitar solo w/Riff A F#5 B5 F#5

8va-Full 1/2 w/Wah Full 1/2

Riff A

H H H E D5 E/B

Play 3 times

Wah Wah

12/8

Full D5 E5 Full P sl.

Full Full P Full P Full sl. Full C Bb Full C Full P H

w/Rhy. Fig. 4 G F G C Bb Full C Full P H

Let ring w/Wah as filter (+) Let ring

Full Full Full p sl. Full Full Full p H

14 17 (17) 14 17 (17) sl. 5 3 3 6 3 5 (5) 3 5 3 5 10 8 11 10 (10) 8 10 8 9

The musical score for "Rock On" by Aerosmith is presented in standard notation. The guitar part (top staff) begins with a key signature of one sharp (F#) and a 4/4 time signature. It features a series of chords: D, C, D, D5, C#5, B5, D5, G5, and G5. The bass part (bottom staff) starts with a key signature of one sharp (F#) and a 4/4 time signature. It includes a sequence of notes: 13, 10, 12, 12, (12), 10, 12, 10, 10, (10), 12, 12. The score is annotated with various performance instructions: "Full", "P", "sl.", "w/Wah", "8va", "loco", and "sl.". The guitar part includes a triplet of eighth notes and a series of chords. The bass part includes a sequence of notes and a series of chords. The score is divided into two systems, with the first system ending at measure 12 and the second system starting at measure 13.

3rd Verse
w/Rhy. Fig. 3
N.C. (E5) (A5) (E5)

w/Rhy. Fig. 1 (2 times) & 2
4

Now I get up— a - round when-ev - er, I used to get up— on time. But

sl.

that old man, he's a real muth-a-fuck-er, gon-na kick him on down the line. I

Coda II

w/Rhy. Fig. 1 (2 times) & 2 ^{E5}

4

Stuck it in the mid - dle and I shot it in the mid - dle and it,

(Two gtrs.)

P.M. (both parts)-

7 5 4 2 0 3 0 0

7 5 6 2 7 7 5 6 7 5 6 2 7 5 6

0 3 4 0 3 4 0 3 4 0 3 4 0 3 4

G5 A5 A5

it drove me out - ta my mind...

I should've known bet - ter, said I wish I nev - er met her, said I,

A.H. (Both gtrs.)

P P P P P P

A.H.

7 5 6 4 7 7 5 6 7 5 6 7 2

0 3 4 2 0 0 3 4 0 3 4 0 3 4

G5 E^(type A.H. pitch: C#) 2) Freely

I leave it all be - hind. Yow - sa!

(Gtr. IV)

1/2 1/2

P P P P P P

3 2 0 2 0 2 0 2 0 2 0 2 0 2 0

P P P P P P

3 2 0 2 0 2 0 2 0 2 0 2 0 2 0

(2) (2) (2) (2)

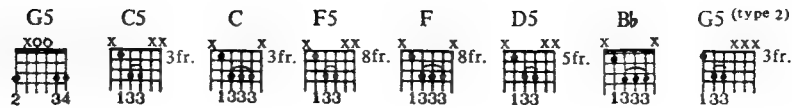
0 0 0 0 0 0 0 0

Additional Lyrics

2. The show usually starts around seven.
We go on stage around nine.
Get on the bus around eleven,
Sippin' a drink and feelin' fine. (To Chorus)

PARADISE CITY

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin, Duff "Rose" McKagan
and Steven Adler



Tune down 1/2 step:

⑥ = Eb ③ = Gb
⑤ = Ab ② = Bb
④ = Db ① = Eb Moderately ♩ = 104

Intro
G
Rhy. Fig. 1

Intro musical notation. Treble clef, 4/4 time. Chords: G, C, F, D, G. Rhythmic figures: Rhy. Fig. 1. Dynamics: *mp*, *sim.*. Fingering: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Chorus
w/Rhy. Fig. 1

Chorus musical notation. Treble clef, 4/4 time. Chords: G, C, F, D, G. Rhythmic figures: Rhy. Fig. 1. Dynamics: *mp*, *sim.*. Fingering: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Take me down to the par-a-dise cit-y, where the grass is green and the girls are pret-ty. Oh, won't you please take me home. —

Riff A musical notation. Treble clef, 4/4 time. Chords: G5, C5, C, F5, F, C5, C, G5. Rhythmic figures: Rhy. Fig. 2. Dynamics: *mp*, *sim.*. Fingering: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Riff B musical notation. Treble clef, 4/4 time. Chords: G5, C5, C, F5, F, C5, C, G5. Rhythmic figures: Rhy. Fig. 2. Dynamics: *mp*, *sim.*. Fingering: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

w/Rhy. Fig. 2

Riff C musical notation. Treble clef, 4/4 time. Chords: G5, C5, C, F5, F, C5, C, G5. Rhythmic figures: Rhy. Fig. 2. Dynamics: *mp*, *sim.*. Fingering: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Riff D musical notation. Treble clef, 4/4 time. Chords: G5, C5, C, F5, F, C5, C, G5. Rhythmic figures: Rhy. Fig. 2. Dynamics: *mp*, *sim.*. Fingering: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Riff E musical notation. Treble clef, 4/4 time. Chords: G5, C5, C, F5, F, C5, C, G5. Rhythmic figures: Rhy. Fig. 2. Dynamics: *mp*, *sim.*. Fingering: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

1st, 2nd, 3rd, 4th Verses
w/Riff D (3rd, 4th times add Riff F)

(G5) B^b (G5) C B^b

1. Just a ur - chin liv - in' un - der the street. — I'm a — hard case that's tough to beat. — I'm your
2.3.4. See additional lyrics

P.M. P.M.

Riff D

1/4 1/4 1/4 1/4

P.M. P.M. P.M.

Full Full 1/2 1/2 sl.

Full Full 1/2 1/2 sl.

Riff F

Full Full Full Full

Let ring

Full Full sl.

(G5) Bb (G5) Bb

char - i - ty case, — so buy me some-thing to eat. — I'll pay you at an - oth - er

P.M. ———— P.M. ————

3 1 2 3 3 1 2 3 1 3 1 3 3 1 2 3

C (G5)

time. Take it to the end of the line. —

1/2 1/2 sl. (3) sl.

Chorus
w/Rhy. Fig. 2 (2 times)
G5 C

Take me down — to the par - a - dise ci - ty, where the grass is green and the girls are pret - ty.

F C G5

1. Oh, won't you please take me } home, ———— yeah, — yeah. — Take me down — to the par - a - dise cit - y, where the
{ 2.3. Take me

C 2nd time to Coda I;
3rd time to Coda II F C G5 D.S. (no repeat)
al Coda I

grass is green and the girls are pret - ty. Take me home. ————

F C5 C
Coda I P.M. (cont. in notation) N.C.(F5)
Guitar solo w/Riff C G5 B♭5

Oh, won't you please take me home. Yeah.

Full sl. w/Octave divider Full

G5 Full C5B♭5 Full G5 Full B♭5 G5 F5 C5 B♭5 A5 Full C5

Full slow bend Full sl. 3 4 Full 1 HZ sl. w/Wah on as filter (Oct. div. off)

w/Riff C (1st bar only) w/Rhy. Fill 1

A5 Full D5 C5 G5 1/2 B♭5 1/2 G5 1/2 F5

P.M. Full (Wah off) slow bend 1/2 rake slow bend 1/2 rake slow bend 1/2 rake

C

D5 C5

P.M.----- P.M.----- P.M.----- P.M.-----

So far a - way. So

1. 2.

D.S. (no repeat) al Coda II

D5 sim. C5

far a - way. So way.

1. 2.

D.S. (no repeat) al Coda II

Coda II w/Rhy. Fig. 2 (2nd half only)

F C G5

Oh, won't you please take me home.

w/Riff A (w/cue notes) (2 times)
w/Riff B (1st time only)
w/Rhy. Fig. 2 (1st time complete; 2nd time 1st 3 bars only)

G5

Take me home to the par - a - dize cit - y, where the

Play 2nd time only.

Full Full

C F C G5

grass is green and the girls are pret - ty. Take me home, yeah, yeah.

Full Full Full Full Full Full Full Full Full Full Full P

2. F C G5

Oh, won't you please take me home.

1/2

13 12 13 12 (12) (12)

home.

1/2

*sl.

12 (12)

*As before

* Slow slide up middle 4 strings (off neck)
Double time ♩ = 208
G5 (type 2)

Rhy. Fig. 3

C5

1/4

1/4

5 3 4 5 3 4 5 3 5 3 5 3 5 3 4 5 3 4 5 3 5 3 5 3

F5 C5 G5 (type 2)

1/4

1/4

1/2

1/2

P.M. 1 P.M.

3 1 2 3 0 3 5 (5) 3 4 5 3 5 3 (3) 5 3 5 3 5 3 5 3 5 3

w/Lead vocal ad lib (on Chorus) (till notation returns)

*w/Rhy. Fig. 3 (9½ times)

**G5

w/Octave divider

C5 1/2 1/2 1/2

1/2 1/2 1/2

5 3 5 5 (5) 3 3 5 5 3 5 3 5 3 5 3 5

*Vary strumming rhythm at will.

** Use "type 2" till end.

6 5 3 3 5 3 5 3 2 5 3 3

5 5 (5) (5) (3) (3) (3) (3)

The musical score for 'The Rose Tree' is presented on two staves. The first staff is in treble clef with a key signature of one sharp (F#). It begins with the tempo marking 'loco' and contains a sequence of eighth notes, some beamed in groups of three, with 'P' markings above them. This is followed by three measures marked with a double bar line and a percentage sign (%). The second staff is in bass clef and contains a sequence of eighth notes, some beamed in groups of three, with 'P' markings above them. This is followed by three measures marked with a double bar line and a percentage sign (%). The piece concludes with a final chord marked 'C5'.

[illegible]

The image shows a musical score for the piece "The Wind" by John Williams. It consists of two staves: a piano solo on a treble clef staff and a guitar accompaniment on a six-string staff. The piano part begins with a "loco" marking and features a series of eighth-note patterns with various dynamics including piano (P), piano slurs (P sl.), and a crescendo leading to a "Full" dynamic. The guitar part provides harmonic support with fret numbers and slurs. The score is divided into measures by vertical bar lines, with a key signature of one sharp (F#) and a common time signature (C).

[illegible]

The musical score is for the song "The Girl Who Came to Supper" by J. H. Williams. It is written for voice and piano. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into three systems. The first system contains the first line of music, the second system contains the second line, and the third system contains the third line. The piano part includes various musical notations such as triplets, slurs, and dynamic markings like "Heavy P.M." and "Lighter P.M.". The voice part includes lyrics and performance instructions like "Full" and "loco sl.". The score ends with a double bar line and a repeat sign.

[illegible]

F5 Full Full C5 1/2 G5 1/2 1/2 1/2 1/2 1/2 P 1/2

Full Full 1/2 1/2 1/2 1/2 1/2 1/2 P 1/2

14 12 15 14 12 14 12 14 (14) 13 14 15 14 13 15 14 13 15 14 13 15 14 13 15 14 13 15 13 15 15

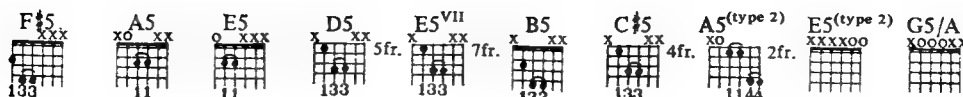
Oh, won't you please take me home.

Additional Lyrics

2. Ragz to richez, or so they say.
Ya gotta keep pushin' for the fortune and fame.
It's all a gamble when it's just a game.
Ya treat it like a capital crime.
Everybody's doin' their time. (To Chorus)
3. Strapped in the chair of the city's gas chamber,
Why I'm here I can't quite remember.
The surgeon general says it's hazardous to breathe.
I'd have another cigarette but I can't see.
Tell me who ya gonna believe? (To Chorus)
4. Captain America's been torn a part.
Now he's a court jester with a broken heart.
He said, "Turn me around and take me back to the start."
I must be losin' my mind. "Are you blind?"
I've seen it all a million times. (To Chorus)

MY MICHELLE

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin, Duff "Rose" McKagan
and Steven Adler



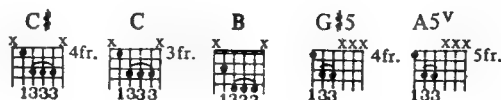
Slowly $\text{♩} = 72$

Tune down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭



Intro

Rhy. Fig. 1 (Gtr. I) Amsus2/C B7(no 3rd) F#m (end Rhy. Fig. 1) w/Rhy. Fig. 1 (2½ times) A/C# Amsus2/C B7(no 3rd) F#m

Let ring w/Flanger mp

Gtr. II

w/Fill 1

A/C# Amsus2/C B7(no 3rd) F#m

A/C# Amsus2/C B7(no 3rd) F#m

rit.

Moderate Rock ($\text{♩} = 102$)

C# Riff A (Gtr. I) C B A F#5 A E5 F#5 (end Riff A)

f sl p

Rhy. Fig. 2 (Gtr. II) (end Rhy. Fig. 2)

f

Fill 1

Full Full Full

H slap Full Full Full

Rhy. Fill 1 (Gtr. I)

Let ring

w/Riff A & Rhy. Fig. 2 (both 1½ times)

C# Riff B (Gtr. III) C B A F#5 A E5 F#5 C# C B A

P.M.-----1 P.M.-----4-

w/Fill 2

Gtr. II F#5

1st, 2nd, 3rd Verses

C#

C

B

A

F#5

A

E5

F#5

C#

C

B

A

F#5

A

E5

F#5

C#

C

B

A

F#5

A

E5

F#5

C#

C

B

A

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E5

F#5

C#

C

B

A

F#5

A

E5

F#5

C#

C

B

A

F#5

A

E5

F#5

C#

C

B

A

F#5

A

E5

F#5

C#

C

B

A

F#5

A

E5

F#5

C#

C

B

A

F#5

A

E5

F#5

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B

A

F#5

A

E5

F#5

C#

C

B

A

F#5

A

E5

F#5

C#

C

B

A

F#5

A

E5

F#5

C#

C

B

A

F#5

A

Chorus

Half time (♩ = 102)

w/Riff A & Rhy. Fig. 2 (both 1½ times)

nev - er can tell.____ Well, well, well, my Mi - chelle.____

Ev - 'ry - one needs love. —

(Gtr. I) Rhy. Fig. 4A (Gtr. I)

The second system of the musical score for 'The Rose Tree' consists of two staves. The upper staff continues the melody with notes G4, E4, C4, and a whole rest. The lower staff continues the accompaniment with notes G3, E3, C3, and a whole rest. The system concludes with a double bar line.

Fill 4

Full Full Full P 3

Let ring

Full (7) Full Full p 7 5 5 7 5 7 7 7

Guitar solo

Gtr. I B5

Full

3

P G5

slow bend

1½

A5

- 3 -

Gtr. II Rhy. Fig. 5

(end Rhy. Fig. 5)

P.M.-----

w/Rhy. Fig. 5 (3 times)

B5 3/4

3/4

G5

A5

sl.

B5 A.H. (8va)

slow bend

Full

P.M.-----

Full

G5

Full

A5

sl.

A.H.

Full

A.H. pitch: G#

B5

Full

1/2

G5

Full

A.H. (8va)

Full

A5

sl.

D.S. (take 2nd ending) al Coda

P.M.-----

Full

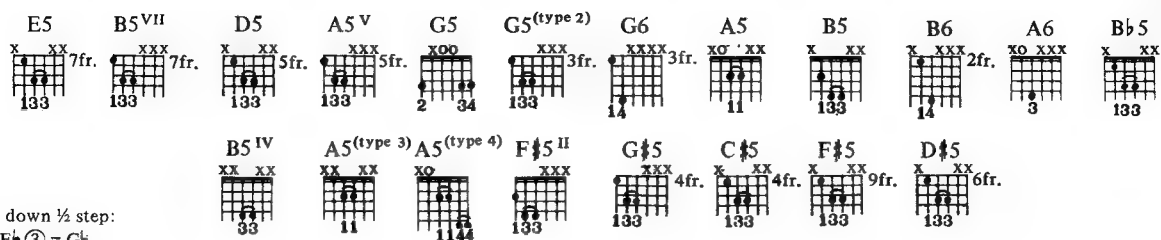
1/2

A.H.-----

A.H. pitch: D

THINK ABOUT YOU

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin, Duff "Rose" McKagan
and Steven Adler



Tune down 1/2 step:

⑥ = E \flat ③ = G \flat

⑤ = A \flat ② = B \flat

④ = D \flat ① = E \flat

Fast Rock $\text{♩} = 170$

Intro

Cowbell

2nd time substitute
Gtr. II E5 B5 VII Fill 3 for lead gtr.

Fill 1

Fill 3

1st, 2nd, 3rd Verses

⑤2fr. ⑤2fr. ⑤2fr. ⑤2fr. ⑤open ⑤open

B6 B B5 B B6 B5 B6 B B5 B B6 A5 A6 A A5 A A6 A5

P.M. P.M. P.M. P.M. P.M. P.M.

1. I say ba - by, you been look - in' real good, — you know that I re - mem - ber when we met. —

2.3. See additional lyrics

w/Fill 2 2nd time ⑤open ⑤open ⑤2fr. ⑤2fr. ⑤2fr. ⑤2fr.

A6 A A5 A Bb5 B5 B6 B B5 B B6 B5 B6 B B5 B B6 A5

P.M. P.M. *sl.* P.M. P.M. P.M. P.M.

It's fun - ny how it nev - er felt so good. — It's a

⑤open

A6 A A5 A6 A5 B5^{IV 1/2} A5(type 3) B5^{IV 1/2} A5(type 3) G5

P.M.

feel - in' that I know, I know I'll nev - er for - get. — Ooh, — it was the

sl. P.M.

⑤2fr. 3fr. *sl.*

G5(type 2) F# G A5(type 4) B5 1/2 A5(type 2) B5^{IV 1/2} A5(type 3) G5

P.M. — — — — —

best time I can re - mem - ber. Ooh, —

P.M. P.M.

Fill 2

Full 1/2

Full 1/2

9 7 9 8 7 (7)

Fill 4

1/2

1/2

7 9 9 9 7 (9) (9)

— I want. — I think a - bout you. —

Dar - ling, you're — the on - ly one. — I think a - bout.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of two sharps (F# and C#). The melody begins with a whole rest, followed by a half rest, and then a series of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. The second system also consists of a single staff with a treble clef and a key signature of two sharps. The melody begins with a whole rest, followed by a half rest, and then a series of eighth notes: G4, A4, B4, A4, G4, F#4, E4, D4. The score is written in a simple, clear style, suitable for a children's songbook.

F#5^{II} F#5^{II} G#5 B5 C#5

P.M. *cresc.*

you. *(steady gliss.)*

The musical score for 'The Rose Tree' is presented in a system with three staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with a final measure containing a half note and a quarter note. The middle staff is a bass clef with a key signature of one sharp (F#). It contains a single note, a half note, and a quarter note. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a single note, a half note, and a quarter note. The score includes various musical notations such as slurs, ties, and dynamic markings like 'sl.' (sforzando).

[illegible]

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It features two staves: a guitar part in treble clef and a bass part in bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The guitar part includes chords E5, F#5, B5, and C#5, with dynamics like "sl." and "Full". The bass part includes dynamics like "Full" and "wide fast vib.". Both parts end with a 1/2 note.

H

*Bend 2nd stg. along with 3rd stg.
Rhy. Fig. 2

B5 C#5 B5 C#5 B5 C#5 D5 D#5 E5 E 7fr. E5 E E5 D5

sl. sl. P.M. P.M.

I think a - bout you. You know.

The second system of the musical score for 'The Rose Tree' consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of one sharp (F#). It begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, eighth notes A4 and G4, and a quarter note F#4. This is followed by a quarter rest, then eighth notes G4 and A4, a quarter note B4, eighth notes C5 and B4, and a quarter note A4. The line ends with a half note G4. The guitar line is in standard six-string notation. The first measure contains the fret numbers 2, 3, 4, and 5 on the strings from low to high. The second measure contains 2, 3, 4, and 5. The third measure contains 2, 3, 4, and 5, followed by a double bar line and the notation (5). The fourth measure contains 5, 7, and 7, preceded by a half note and a slur.

⑤5fr. D D5 ⑤5fr. D D5 C#5 C# ⑤4fr. C#5 C# C#5 ⑤4fr. C# C#5 C#5 D5 D# E5 (end Rhy. Fig. 2)

P.M. P.M. P.M. P.M. P.M.

that I do. I think a - bout

The second system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It begins with a half note G4, followed by a quarter rest. The next measure contains a triplet of eighth notes (A4, B4, C5) marked with 'H P sl.' and a slur. This is followed by a quarter rest. The final measure contains a half note D5 marked with 'sl.'. The lower staff is a single-line bass staff. It begins with the number '(7)'. The first measure contains the numbers '3 5 3 2' under a slur, with 'H P sl.' above it. The second measure contains the number '2'. The third measure contains the number '2'. The fourth measure contains the numbers '3 2' under a slur, with 'sl.' above it. The fifth measure contains the number '2'. The sixth measure contains the numbers '3 4 5' under a slur, with 'sl.' above it.

w/Rhy. Fig. 2 (2½ times)

you. All — a - lone, — on - ly you. —

The musical score is for the song "I Think About You" by The Beatles. It features a vocal melody and a guitar accompaniment. The vocal line is written on a single staff with a key signature of one sharp (F#) and a common time signature. The lyrics are "I think a - bout you. Ah, _____ it's true." The guitar part is written on a six-line staff with a key signature of one sharp (F#) and a common time signature. It includes various techniques such as harmonics (H), palm mutes (P), slides (sl.), and fingerings. The guitar part is divided into three measures, each with a different set of techniques and fingerings.

Vocal Melody:

I think a - bout you. Ah, _____ it's true.

Guitar Accompaniment:

The guitar part is written on a six-line staff with a key signature of one sharp (F#) and a common time signature. It includes various techniques such as harmonics (H), palm mutes (P), slides (sl.), and fingerings. The guitar part is divided into three measures, each with a different set of techniques and fingerings.

Measure 1: (3) 2 2 3 4 5

Measure 2: (5) 5 7 5 5 4 5 3

Measure 3: (3) 3 5 3 3 2 2 6

The musical score for 'I think a-bout you.' is presented in three systems. The first system shows the vocal melody in G major, starting with a quarter rest followed by eighth notes G4, A4, B4, and C5. The lyrics 'I think a - bout you.' are written below the staff. The second system continues the melody with eighth notes D5, E5, F5, and G5, followed by a half note G5. The third system shows the piano accompaniment in G major, consisting of a steady eighth-note pattern in the right hand and a bass line in the left hand. The piano part includes various musical notations such as 'H P' (Harmonics), 'P' (Piano), and 'sl.' (Sustained).

Musical score for the song "Ba-bby, yes I do." The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the voice part, and the accompaniment is in the piano part. The lyrics are "Ba - by, yes I do." The score includes a first ending and a second ending marked "D.S. (take 2nd ending) al Coda". The piano part includes a section marked "C#5 (C#5)" and "P.M." (Piano Moderato). The score also includes a section marked "cresc." (crescendo). The piano part includes a section marked "Cowbell" and "A5v" (A5 with a vibrato). The score includes a section marked "B5v" (B5 with a vibrato). The score includes a section marked "H P" (Harmonization Piano) and "P" (Piano). The score includes a section marked "(3)" (triplets) and "3 5 3" (fingerings). The score includes a section marked "3" (triplets) and "2" (fingerings). The score includes a section marked "3" (triplets) and "H" (Harmonization). The score includes a section marked "6 6 6 6 6 6 6 6" (fingerings) and "4 4 4 4 4 4 4 4" (fingerings).

Coda

B5 A5

I think a - bout you. I think a - bout

Full Full Full sl.

(4) 9 2 3 2 4 7 7 9 7 7 7 7 9 7 7 7 9 (7) (9)

B5 A5 B5 A5 B5 A5 B5 A5

you. I think a - bout you, on - ly

Full Full A.H. (8va) Full sl. Full Full P Full Full

hold bend Full A.H. Full sl. Full Full P Full Full

G5 A5 D5 B5 A5 B5 A5

you. I think a - bout you. I think a - bout

Full Full sl. 1/2

Full Full sl. 1/2

B5 A5 B5 rit. A5

you. I think a - bout you, on - ly

Freely

G5 A5 B5 C#5

you, _____ on - ly you _____

(Elec. and acous. gtrs.)

Let ring----- *sl.* Let ring----- Let ring----- *sim.*

D5 C#5 w/Fill 5 B5

on - ly.

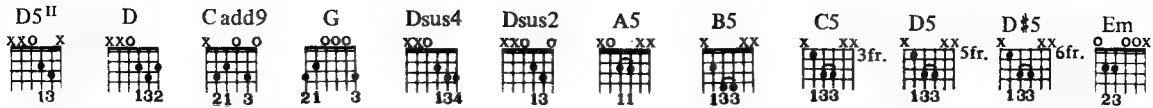
Fill 5

Additional Lyrics

2. There wasn't much in this heart of mine.
There was a little left and babe, you found it.
It's funny how I never felt so high,
It's a feelin' that I know, I know I'll never forget.
Ooh, it was the best time I can remember, (*etc.*)
3. Somethin' changed in this heart of mine,
You know that I'm so glad that you showed me.
Honey, now you're my best friend.
I want to stay together till the very end.
Ooh, it was the best time I can remember, (*etc.*)

SWEET CHILD O' MINE

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin, Duff "Rose" McKagan
and Steven Adler



Tune down 1/2 step:

⑥ = E♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Medium Rock ♩ = 122

Intro Riff A (Gtr. I)

mf

D5 II p

Gtr. II

(end Riff A)

w/Riff A

D

Gtr. III (acous.)

Rhy. Fig. 1 (Gtr. II)

Cadd9

*Let ring

*Let arpeggiated figures ring whenever possible (throughout).

G

D

(end Rhy. Fig. 1)

P.M.-----1

Gtr. III (acous.)

W/ KIMMY (1st & 2nd Only) & KIMMY (Fig. 1)
Gtr. III (acous.)

The musical score for Gtr. III (acous.) consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a style that suggests a specific fretting and picking pattern. Below the staff, a fretboard diagram is provided, showing the fret numbers for each string. The diagram is divided into two systems, each with four strings (1st to 4th from top to bottom). The first system shows fret numbers: 2, 2, 2, 2 for the first four strings, followed by 2, 3, 2, 0 for the next four strings. The second system shows fret numbers: 0, 0, 0, 0 for the first four strings, followed by 0, 0, 0, 0 for the next four strings, and finally 0, 3, 2, 0 for the last four strings.

Musical score for guitar, showing a melody line and a guitar accompaniment line. The melody line starts with a G chord, followed by a w/Fill 1 section, and then a Dsus4 chord. The guitar accompaniment line shows the corresponding fretting and picking patterns.

w/Rhy. Fig. 1

[illegible]

The musical score for 'The Blue Bird' is presented in three staves. The top staff is the vocal melody in G major, with lyrics 'ry - thing_ was as fresh_ as the bright_ blue sky. ____'. The middle staff is the piano accompaniment, and the bottom staff shows guitar chords and fingerings. The score is divided into three measures. The first measure contains the lyrics 'ry - thing_ was as fresh_ as the bright_ blue sky. ____'. The second measure contains the lyrics 'ry - thing_ was as fresh_ as the bright_ blue sky. ____'. The third measure contains the lyrics 'ry - thing_ was as fresh_ as the bright_ blue sky. ____'. The guitar part includes chords G and D in the first measure, and a P (Piano) chord in the second measure. The piano part includes a P (Piano) chord in the second measure.

Fill 1

12 15 14 14 14 15 14 14 14 15 14

w/Rhy. Fig. 1 (1st 7 bars only)

Now and then_ when I see her face_ she takes me a - way_ to that spe - cial place_ and if I

Cadd9

stared_ too_ long, I'll prob-'ly break down and cry._____

G D

(Gtr. II) Dsus4 D Dsus2 D

Chorus

Rhy. Fig. 2 A5 B5 C5 D Dsus4 D Dsus2 D (end Rhy. Fig. 2)

Whoa, whoa_ whoa_sweet child o' mine._____

*Gtr. I.

*On D.S. double Gtr. II

Fill 2

A5 B5 C5 D To Coda

Whoa, oh, oh, oh, sweet child o' mine.

w/Rhy. Fig. 1

D C

1.

Full Full Full Full

sl. G

2.

G

sl. 1/2 1/2 D

sl. 1/2 1/2 hold bend

w/Rhy. Fig. 1 (1st 7 bars only)

Full sl. C

sl. 1/2 G

Full P

Full Full D

Full Dsus4 D Dsus2 D D.S. al Coda

Full Full hold bend Full

Coda

w/Rhy. Fig. 2 (1½ times)

A5 B5 C5 D

Oh, oh, oh, oh, sweet child o' mine. Woo, yeah, yeah!

A5 B5 C5 D5 D#5

Ooh, sweet love o' mine.

Guitar solo

Em 8va Full C B7 Am loco Full Full H

Rhy. Fig. 3 (end Rhy. Fig. 3)

w/Rhy. Fig. 3 (2 times)

Em C H P sl. Full B7 1/2 Am 8va Full loco 1/2

Em 1/2 C 1/2 B7 1/2 Am 1/2

w/Rhy. Fig 3 (1st 3 bars only) w/Fill 3 w/Rhy. Fill 1

Em H P C 1/2 B7 sl. Full A5

9 7 8 7 9 8 8 11 9 9

③ 3fr. 2fr. Rhy. Fig. 4 ③ open 2fr.

G F# Em E F# G5

2nd lead gtr. Full Full Full Full p Full Full Full p

w/Wah Full Full Full Full p Full Full Full p

(9) 15 15 15 15 (15) 12 15 15 15 (15) 12

A5 B5 C5 D5 (end Rhy. Fig. 4) G5 (type 2) 1/4 w/Rhy. Fig. 4 (3 times)

Full Full Full 1/2 Full Full Full p H Full

Full Full Full 1/2 Full Full Full p H Full

17 17 17 1/2 17 15 17 17 (17) 15 15 17 15 12 15 12

Fill 3 (2nd lead gtr.)

1/2 Full P P sl. sl. P P H P Full

1/2 Full p P sl. sl. P P H P Full

8 9 7 9 7 8 7 11 7 8 11 12 14 11 12 14 15 12 14 15 14 12 14 11 12 14 12 17 15 15

Rhy. Fill 1

0 1 2 2 2 2 0 1 2 2 2 0 2 2 2 2 3 2

[illegible]

Rhy. Fig. 5

E5 G5 A5 C5 D5 G5 (type 2)

Where do we go? Where do we go now? Where do we go?

sl. sl. steady gliss. sl. sl. *w/Wah P.M. - 4 Harm. - 7

12 (2)

* + = treble
o = bass

w/Rhy. Fig. 5 (2 times)

E5 G5 A5 C5 D5 G5^(type 2)

Where do we go? — Where do we go — now? Where do we go? —

Harm. P.M. Harm.

H 7 9 7

E5 G5 A5

Where do we go? — (whispered) Sweet Child! Where do we go — now?

P P P P sl.

P 2 9

P P P sl.

C5 D5 G5^(type 2) P.M. throughout

E5 G5

H P H P H

H P H P H

7 9 7 9 7 9

12 (12) (12) 1/4 sl.

A5 C5 D5 G5^(type 2) Rhy. Fig. 6 E5

Where do we go — now, now? — Where do we go? —

Full Full 8va Full Full

Full Full

15 12 12 10 17 18 17 17 22 (22) 22 22

© open 2fr. E F#

**Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin, Duff "Rose" McKagan
and Steven Adler**

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(A5) (G5) E (Both gtrs.) D5 D D5 D

that's much too dark. You don't want my

love, you want sat - is - fac - tion. Ooh

(A5) (G5) E (Both gtrs.) D5 D D5 D

yeah. You don't need my

love, you got - ta find your - self an - oth - er

1. 5fr. E5vIIIE

piece of the ac - tion. Yeah.

7

2. Half time (♩ = 121) N.C. Chorus

find your - self an - oth - er piece of the ac - tion, 'cause you're cra - zy!

1/2 1/2 1/2 1/2

N.C. (C5) (A5) E5 Eb5 D5 N.C. (C5)

You're fuck - in' cra - zy! Ya know, you're

Rhy. Fig. 2 1/2 (end Rhy. Fig. 2)

(7) (5) 3 4 5 5 5 3 (3) 5 9 8 7 (7) 2 2 3 3 4 4 5 5 3 3 5 5 3

musical score for the song "Crazy" by Patsy Cline. The score is written for guitar and includes a capo position of 5. The melody line is in 4/4 time and features the lyrics "cra - zy!" and "I said you're cra - zy!". The guitar accompaniment includes a "To Coda" section and a "Coda" section. The score is written for guitar and includes a capo position of 5.

Guitar solo

Rhy.
Fig. 3

Guitar solo

Rhy.
Fig. 3

A5 B5 B5 A5 B5 A5 E⁵#¹¹ A5 B5

f Full Full 1/2 Full Full P

slow bend

Full P

A5 F#5
 (end Rhy. Fig. 3) (B5)
 w/Rhy. Fig. 3 (3 times)
 P.M.-----4 P.M.
 H H
 7 7

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and voice. The guitar part is in E major, with a key signature of one sharp (F#). The melody is in treble clef. The lyrics are: "Hello, hello, good morning to you, / I've come to a new place, / It's so quiet, it's so quiet, / That I can hear your heart beating." The score includes a guitar solo section with a key signature change to B major (two sharps). The solo is marked with "Full" and "sl." (sustained). The score ends with a double bar line.

Musical score for "The Girl on the Train" by Rachel Watson. The score is written for guitar and piano. The guitar part is in the key of D major (two sharps) and the piano part is in the key of D major (one sharp). The guitar part includes a "loco" instruction and a "(B5)" chord. The piano part includes a "Full" instruction and a "P.M." instruction. The score includes various musical notations such as notes, rests, and dynamic markings.

(A5) E5 Eb5 D5 w/Riff B (4 times) (C5) (A5) E5 Eb5 D5
 cra - zy! _____ Ooh, _ you're cra - zy! _____ Ah!
 (C5) (A5) E5 Eb5 D5 (C5)
 Ah! Ah! You know_ you're cray - ay - ay - ay - ay - zy! _____ Well_ you're
 (A5) E5 Eb5 D5 (C5) (A5) E5 Eb5 D5
 - zy! _____ You know_ you're cra - zy!
 D5 A5 G5 C5 A5
 Oh! _____ You know_ you are! _____ Bring it down. You're fuck-in' cra - zy!
 Full Full sl. Full Full sl. 1/2
 Full Full sl. Full Full sl. P H 1/2
 5 5 2 5 3 5

Riff B
(Two gtrs.)

*Both gtrs. bend

2. Said where you goin'?

What you gonna do?

I been lookin' everywhere

I been lookin' for you.

You don't want my love, (*etc.*)

3. Say boy, where ya comin' from?

Where'd ya get that point of view?

When I was younger

Said I knew someone like you.

And they said you don't want my love, (*etc.*)

[illegible]

1st, 2nd Verses

E5 B5 C#5 E5 D5 C#5 E5 B5 C#5 E5 D5 A5

1. I been think-in' 'bout, think-in' 'bout sex! Al-ways hun-gry for some - thin' that I have-n't had yet...
2. See additional lyrics

Rhy. Fig. 2 (end Rhy. Fig. 2)

w/Rhy. Fig. 2

E5 B5 C#5 E5 D5 C#5 E5 B5 C#5 E5

Well may - be, ba - by, you got some-thin' to lose...

Well, I got some-thin', I got

Chorus F5 F#5 G5 D5

some-thin' for you...

My way, your way, an - y - thing goes to - night!...

A5 A C 1/4 A C 1/4 A G5

My way, your way,

1. D5 N.C.

an - y - thing goes to...

2. D5 A5

an - y - thing goes to - ni - i - i - i - i - i - ye - yeah, yeah.

G5 D5

My way, your way, an - y - thing goes to - night!...

w/Fill 1
N.C. (A)

G5 D5

My way, your way, an - y - thing goes to - night,---

w/Rhy. Fill 1
B5

B5 C5 C#5 D5 *sl.*

w/Talk box

sl.

Fill 1

Rhy. Fill 1

P.M.-----

sl. *sl.*

E5

Rhy. Fig. 3

1. 2.

E5 D5/E E5 D5/E E5

3.

3.

E5 B5 A5/B B5 A5/B

Play 3 times

8va----- B5 A5/B

Full Full H P Full P loco Full P P B5 1/2

Full Full P.M. Full P Full 1/2

17 17 17 17 16 17 14 17 14 14 17 (17) 15 16 16 15 14 13 14 12 14 12 14 12 14 12 12

P P

Gtr. I (w/Talk box)

Full Full A5/B B5 Full P Full P A5/B 3

Full Full Full P Full P P

12 10 (10) 10 (10) 7 7 10 (10) 7 10 7 9 (9) 7 9 7 9 7 9 8 7 9 8

B5^{VII} Bb5 A5^V G#5 G5(type 2) D5

3 3 3

sl.

w/Fill 2 N.C. (A)

slight A.H. 3/4 (A.H.) 3/4

P.M. (chicken-like) (A.H.) 3/4 P.M. (A.H.) 3/4

7 5 7 5 7 5 5 6 7 (7) (7)

G5 D

w/Fill 3 A5

Full Full Full Full Full Full Full

(A.H.) 3/4 P.M. (A.H.) 3/4

12 12 12 12 12 12 12 12

Fill 2

1/4 1/4 1/4 sl.

(hiccup-like) w/Talk box

1/4 1/4 1/4 sl.

17 17 17 17

Fill 3

8va----- Full Full Full Full Full Full

w/Talk box Full Full Full Full Full Full

15 15 15 15 15 15

Chorus

G5 D A5

⑤ open 3fr. A C 1/4 A C 1/4 A open

My way, your way, an - y - thing goes to - night. —

G5 D A5

My way, your way, an - y - thing goes to - night. — Whoa... yeah! —

G5 D w/Fill 1 N.C. (A)

My way, your way, an - y - thing goes to - ni - i - i - i - i - i - yeah. —

1/2 1/2

1/2 1/2

G5 D C ⑤ 3fr. 1/2 A5 steady gliss.

My way, your way, an - y - thing goes to ... Al —

⑥ 14fr. F sl. G5 D5 ⑥ 3fr. G 1/2

right! My way, your way, an - y - thing goes to - night! —

Slightly faster ♩ = 156 Triplet feel (♩ = ♩) w/Riff A (8 times)

A5

To - night! —

Riff A

Riff B

Additional Lyrics

2. Panties 'round your knees with your ass in debris,
 Doin' dat grind with a push and squeeze.
 Tied up, tied down, up against the wall.
 Be my rubbermade baby an' we can do it all. (To Chorus)

ROCKET QUEEN

Words and Music by
W. Axl Rose, Slash,
Izzy Stradlin, Duff "Rose" McKagan
and Steven Adler

F#5^{IX} 9fr. **E5/F#** 9fr. **F#m7** 2 333 **E/F#** 2 31 **F#5** 133 **B5^{IX}** 9fr. **A5^{VII}** 7fr. **E5^{VII}** 7fr. **B5** 133 **B5/D** 4fr. **B5/D#** 4fr. **C#5** 4fr.
B5^{IV} 4fr. **G#5^{VI}** 6fr. **A5** 11 **G#5** 133 **E5** 11 **F5** 133 **F#** 1342 **C#** 1333 **B/C#** 4fr. **A5^V** 4fr. **B5^{VII}** 5fr. **E** 7fr. 1333
B/D# 4fr. **C#m** 4fr. **B** 7fr. **A** 5fr. **G#m** 4fr. **E^I** 231

Tune down 1/2 step:

- ⑥ = E^b ③ = G^b
 ⑤ = A^b ② = B^b
 ④ = D^b ① = E^b

Moderate Rock ♩ = 112

Intro

(Drums)

Musical score for "Rocket Queen" featuring guitar and bass parts. The score includes various chords (F#5^{IX}, E5/F#, F#m7, E/F#, F#5, B5^{IX}, A5^{VII}, E5^{VII}, B5, B5/D, B5/D#, C#5, B5^{IV}, G#5^{VI}, A5, G#5, E5, F5, F#, C#, B/C#, A5^V, B5^{VII}, E, B/D#, C#m, B, A, G#m, E^I) and fretting diagrams. The guitar part includes slurs, bends, and a "Riff A" section. The bass part includes slurs, bends, and a "Riff A" section. The score is written in E major (two sharps) and 4/4 time.

F#5 IX

B5^{IX} A5^{VII}

89

Chorus
 Rhy. Fig. 1 F#5 G#5 E5

and you're a rock-et queen. — I might

Rhy. Fig. 1A

sl.

A5 B5 E5 (end Rhy. Fig. 1) F#5 B5 A5

be a lit-tle young, but hon-ey, I ain't na-ive. — Here I am, —

(end Rhy. Fig. 1A)

P.M. P.M. sl. sl.

w/Rhy. Figs. 1 & 1A F#5

sl. sl.

G#5 E5 A5 B5 E5

and you're a rock-et queen, oh yeah... I might be too much, but hon-ey, you're a bit ob-

F#5 E5 F5 3rd time to Coda

scene. —

sl. sl. sl.

sl.

9 11 9 11 9 11 9 (9) 4 2 4 3 2 0 2 3 2 0 0 (0) 1 (+) sl.

w/Riff A (4 times) N.C. (F#5) 3

Slide gtr.

steady gliss.

Guitar solo w/Riff A (11 times) N.C. (F#5)

11 14 14 14 11 14 9 (9) 9 8 11 11

8va-----

8va-----

loco

w/Riff A1

w/Riff B
N.C. (A5)

8va-----

steady gliss.

8va-----

(B5)

(end slide solo)

w/Riff C
N.C. (C#5)

loco

steady gliss.

*Slide bar off neck and back.

Riff A1

Riff B

P.M.---| H P.M.---| H H P.M.---| H P.M.---| H H

Riff C

Play 3 times

D.S. al Coda

B5 A5 $\frac{3}{4}$

Here I am,—

⑤7fr.④9fr.③9fr. ⑤7fr.④9fr.③9fr.
 E B E B5 C#5 E B E A5^v B5^{vii}
 Rhy. Fig. 3 *mf*

I see you_ stand - in', stand - in' on_ your own._____

Rhy. Fig. 3A
mf Let ring----- Let ring--- *sim.*

⑤7fr.④9fr.③9fr. ⑤7fr.④9fr.③9fr.
 E B E B5 C#5 E B E F#5 B5
 (end Rhy. Fig. 3)

It's such a lone - ly place for_ you, _ for you to be._____

(end Rhy. Fig. 3A)

w/Rhy. Figs. 3 & 3A
 E5 B5 C#5 E5 A5 B5

If you_ need a shoul - der, or if you need a friend._____

E5 B5 C#5 E5 F#5 B5

I'll_ be here_ stand - in' un - til the bit - ter_ end._____

Rhy. Fig. 4 *f* *sl.* B5 C#5 C# B/C# C# E5 *sl.* ⑥6fr. A5^v A# B5^{vii} (end Rhy. Fig. 4)

No one_ needs the sor - row. No one_ needs the pain._____

w/Rhy. Fig. 4 (3 times)
 E5 B5 C#5 C# B/C# C# E5 A5 B5

I hate to see_ you walk - in' out_ there, out in the rain._____

E5 B5 C#5 C# B/C# C# E5 A5 B5

So don't chase me or think I, I mean you harm.

Of those that take— you, leave you strung out much too far. — Ba - by, —

Rhy. Fig. 5 Outro E5 *sl.* B5 C#5 E5 *sl.* A^v A[♯] B5^{vii} ⑧ 6fr.

yeah... Woh oh oh oh oh oh oh oh. —

The musical notation consists of two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a melody with notes and rests, including slurs, accents, and a triplet. The bottom staff is in bass clef and contains a bass line with notes and rests, including slurs and accents. The lyrics 'yeah...' and 'Woh oh oh oh oh oh oh oh. —' are written above the staves.

(end Rhy. Fig. 5)

w/Rhy. Fig. 5 (3 times)

E5 B5 C#5

No no no no no no no no no no no oh oh woh oh oh oh

Full Full Full Full

H P.M. H Full Full Full Full

(11) 9 8 9 8 9 11 9 11 11 11 11 9 12 (12) 12 11 9 12

Don't ever leave me.

E B/D# B5 E B/D# C#m B A
 Say you'll al - ways be there. — All I ev - er want - ed was for — you —
 G#m 3 rit. E5 Free time E# E5vii sl.
 — to know that I care. —